Instructions for Using Fill-in PDF Application Forms

The application forms are in fill-in PDF format. To access a PDF file, you will need the Adobe Acrobat Reader or Acrobat Approval software. The Acrobat Reader software is free and available at Adobe's Web site at www.adobe.com. Acrobat Approval can be purchased through the Adobe Web site. **CAUTION: Please note that the free Adobe Acrobat Reader does not allow you to save your completed forms. You can save your completed forms if you use Acrobat Approval.**

If you are using the free Acrobat Reader: Before you start to fill out a form, please make sure that you have all the correct, final information available. You may wish to print the forms first, fill them out by hand, and ensure their accuracy before filling in the final forms on your computer. **As Adobe Acrobat Reader does not allow you to save the form once it is filled out**, you will be unable to go back and retrieve or edit your information once you close the window containing the forms. You must print out the forms before you close the window or you will lose the information that you have entered. With multi-page documents, you may want to proofread and print each page as you complete it.

If you are using Acrobat Approval: You can save, close, and reopen a form as you would a conventional word processing document.

Please note that currently there is no computer-generated computation, validation, or verification of the information that you enter. Form fields simply allow you to type in information; you must ensure it is correct.

To complete the forms:
1. If your cursor is not already in the shape of a "hand," select the "hand" tool from the Acrobat toolbar menu. This will allow you to move the page around to see each portion.
2. Move the "hand" pointer over a form box on the document. The "hand" should turn into an "I-beam." The "I-beam" signifies a "fill-in" section of the form. Click inside the box. You can now type into the box. When the pointer hovers over a check box, button, or item list, it will turn into a hand with one finger pointing. This means you can select the item.
3. Fill out the form by typing text into the appropriate areas and by checking boxes where needed. (Boxes can be checked either by clicking on the box with your mouse or by tabbing into the box and hitting the "enter" key.)
4. To move from field to field, use the Tab key. Shift + Tab will move you to the previous field.
5. Print the form using the "print" icon in the Acrobat toolbar menu, not the print icon or command in your Web browser. If you print using your Web browser's print command instead of the Acrobat command, the contents of the fields might not print properly.
6. Check the printed forms very carefully for any errors, fields that did not print, or omissions. You may go back and make changes to any of the fields in your open document and then reprint it.

Basic Information

Read the instructions that follow this form before you start.

Applicant (official IRS name):

Mailing Address:	**Street Address** (if different):
ZIP Code (9-digit number):	ZIP Code (9-digit number):

Web Address:

Taxpayer ID Number (9-digit number):   --   **DUNS Number:**

If the applicant is serving as a parent institution applying on behalf of an eligible separate component for this application, list here the entity on whose behalf you are applying:

Project Director	☐ Mr. ☐ Ms. First:	Last:
	Title:	E-mail:
	Telephone: ( ) ext.	Fax: ( )

Category: Folk & Traditional Arts Infrastructure Initiative (3-55)

Period of Support (e.g., 07/01/05 to 06/30/06):   /   /   To: /   /   **Number of Months**:

Project Summary :

Performance Measurements:

Project Budget Summary:

$	PLUS	$	MUST EQUAL	$
Amount Requested		**Total Match for this Project**		**Total Project Costs**

Total organizational operating expenses for the most recently completed fiscal year: **$** _____

For year ending (Month/Year):   /

I certify that the information contained in this application, including all attachments and supporting material, is true and correct to the best of my knowledge. I also certify that the applicant is in compliance with the federal requirements specified under "Assurance of Compliance."

Authorizing Official	☐ Mr. ☐ Ms. First:	Last:
	Title:	E-mail:
	Telephone: ( ) ext.	Fax: ( )
	Signature:	Date: / /

Additional Authorizing Official (optional)	☐ Mr. ☐ Ms. First:	Last:
	Title:	E-mail:
	Telephone: ( ) ext.	Fax: ( )
	Signature:	Date: / /

APPLICANT: Type your organization's name and address in the spaces provided. The name provided here and at the top of each page must be identical to the applicant's legal name in the IRS 501(c)(3) status letter or in the official document that identifies the organization as a unit of state or local government, or as a federally-recognized tribal community or tribe. If the applicant uses a popular name that is different, you may note that name in parentheses after the IRS name. If you are a parent organization that is applying on behalf of a component, do not list the name of the component here; you will be asked to provide it below. For example, a parent organization applying on behalf of a component would list its name here ("ABC University") and the name of the component ("XYZ Organization") below.

ZIP CODE (9-DIGIT NUMBER): Also known as "ZIP + 4 Code." Enter the 9-digit number that was assigned by the United States Postal Service. If you do not know your full ZIP Code you may look it up at http://www.usps.com/zip4/.

TAXPAYER ID NUMBER: Also known as "Employer Identification Number." Enter the 9-digit number that was assigned by the Internal Revenue Service; do not use a Social Security Number.

DUNS NUMBER: All applicants for federal funds must have a Dun and Bradstreet (D&B) Data Universal Numbering System (DUNS) number, a unique nine- or thirteen-digit sequence recognized as the universal standard for identifying and keeping track of over 70 million organizations and companies worldwide. If your organization does not have a DUNS number, you can receive one for free by calling 866/705-5711. For more information, see "Get your DUNS number."

IF THE APPLICANT IS SERVING AS A PARENT INSTITUTION APPLYING ON BEHALF OF AN ELIGIBLE SEPARATE COMPONENT FOR THIS APPLICATION (e.g., a university campus that has a radio station as a component): Enter the name of the component in the space provided. Unless otherwise noted, items that relate to the official applicant should refer to the parent organization. An independent component must be a unit that is both programmatically and administratively distinct from the parent organization, have its own staff and budget, and generally have an independent board or other advisory group that has significant responsibility for oversight and management. **Academic departments of colleges and universities do not qualify as independent components**.

A related organization that performs grant administration duties for a parent organization (e.g., a college foundation that administers grants awarded to a college and its components) may submit applications for components and the parent organization in lieu of such applications being submitted by the parent. The related organization must meet the eligibility requirements for all applicants.

PERIOD OF SUPPORT is the span of time that is necessary to plan, execute, and close out your project. Use two-digit numerals, e.g., 07/01/05 to 06/30/06. The Arts Endowment's support of a project may start on July 1, 2005, or any time thereafter. Generally, a grant period of up to two years is allowed. **NUMBER OF MONTHS**: Enter the number of months that your "Period of Support" will encompass.

PERFORMANCE MEASUREMENTS: In this space, briefly describe how you will measure your success in achieving: 1) the Arts Endowment-identified outcome for this category (Artistic works and cultural traditions are preserved); and 2) any additional outcome(s) that you have identified for the project. Measurements can be quantitative or qualitative, but they must be objective and verifiable.

PROJECT BUDGET SUMMARY:

•   **Amount Requested**: Be sure that this is the same as the "Amount requested from the Arts Endowment" in Item 1 of the Project Budget form.

•   **Total Match for this Project**: This must agree with Item 2 of the Project Budget form.

•   **Total Project Costs**: This must agree with Item 6 of the Project Budget form.

TOTAL ORGANIZATIONAL OPERATING EXPENSES FOR THE MOST RECENTLY COMPLETED FISCAL YEAR: If you are a parent organization, provide this information for the component on whose behalf you are applying. Unaudited figures are acceptable.

AUTHORIZING OFFICIAL(S): Provide this information for the official of the applicant organization who has the legal authority to obligate the organization. This individual should sign and date the form where indicated.

If you are awarded a grant, the authorizing official(s) identified on your application can sign payment requests, requests to amend the grant, and final reports. If your organization wishes to identify more than one authorizing official for this project, please provide the information requested under "2. Additional Authorizing Official" and have the second authorizing official sign in the space provided.

Application Narrative

Read the instructions that follow this form before you start. You may attach up to <u>three</u> additional pages if necessary.

Applicant (official IRS name):

INSTRUCTIONS FOR THE APPLICATION NARRATIVE FORM

Type your narrative in the space provided; leave a one inch margin on each side. **Do not reduce type below 12 point font size; leave space between paragraphs**. The Arts Endowment and panelists prefer succinct narratives; however, you may attach up to three additional pages if necessary. Make sure that any additional pages are labeled clearly with your organization's name and have margins of at least one inch.

The information that you provide will be reviewed in accordance with the "Review Criteria." Make sure your narrative addresses each of the "Review Criteria" and includes information on:

- The project's strategic role in building infrastructure for the folk & traditional arts. Address the Arts Endowment's outcome (Artistic works and cultural traditions are preserved) and identify any additional outcomes of your own that you have established for the project.

- How the project will benefit all participating partners.

- Plans for assessment of the project's accomplishments. Include your plans for documentation and evaluation, as appropriate. Describe how you will measure your success in achieving the outcomes identified above.

- How the project will relate to the state or region's overall plan for the support of the arts.

- For professional folk arts positions, how the position will become self-sustaining within three years. Previous grantees that request a second or third year of support must provide a status report on the activities that have been funded and address their plans for continuing the position beyond the period of the Arts Endowment's support.

Project Budget, Part 1

Page 1 of 2. **Read the instructions that follow this form before you start**.

Applicant (official IRS name):

INCOME

1. **Amount requested from the Arts Endowment** $ _____

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2. **Total match for this project** Be as specific as possible. Asterisk (*) those funds that are committed or secured.

Amount

Cash (Refers to the cash donations, grants, and revenues that are expected or received for this project)

Total cash a. $ _____

In-kind: Donated space, supplies, volunteer services (These same items also must be listed as direct costs under "Expenses" below or in Part 2 of the Project Budget form; identify sources)

Total donations b. $ _____

Total match for this project (2a. **+ 2b**.) $ _____

EXPENSES

1. **Direct costs**: **Salaries and wages**

Title and/or type of personnel	Number of personnel	Annual or average salary range	% of time devoted to this project	Amount

Total salaries and wages a. $ _____

Fringe benefits   **Total fringe benefits b**. $ _____

Total salaries, wages, and fringe benefits (a. **+ b**.) $ _____

Organizations may not receive more than one Arts Endowment grant for the same expenses. This budget cannot include project costs that are supported by any other federal funds or their match. Only state arts agencies, their regional arts organizations, and local arts agencies that are publicly-designated, nonprofit tax-exempt organizations are allowed by the Arts Endowment's current legislation to subgrant or regrant funds that are awarded under this Initiative.

Your Project Budget should reflect only those costs that will be incurred during the "Period of Support" that you have indicated . Any costs incurred before or after those dates will be removed. Round all numbers to the nearest $100**. Combine like costs if necessary to making rounding more realistic.** Applicants whose grants are recommended for less than the amount that is requested may be asked to revise the project budget.

INCOME

1. **AMOUNT REQUESTED FROM THE ARTS ENDOWMENT**: Indicate the amount that you are requesting from the Arts Endowment.

2. **TOTAL MATCH FOR THIS PROJECT**: The Arts Endowment requires each applicant to obtain at least half the total cost of each project from non-federal sources. Matches of more than dollar for dollar are encouraged. Be as specific as possible. **Asterisk (*) those funds that are committed or secured**.

    Cash match refers to the cash donations (including items or services that are provided by the applicant organization), grants, and revenues that are expected or received for this project. Do not include any Arts Endowment or other federal grants that are anticipated or received. Identify sources.

    In-kind: Donated space, supplies, volunteer services are goods and services that are donated by individuals or organizations other than the applicant (third-party). **To qualify as matching resources, these same items also must be listed in the project budget as direct costs**. The dollar value of these non-cash donations should be calculated at their verifiable fair-market value. Identify sources. Reminder: Proper documentation must be maintained for all items noted as "in-kind."

EXPENSES

DIRECT COSTS are those that are identified specifically with the project.

1. **DIRECT COSTS**: **Salaries and wages** cover compensation for personnel, administrative and artistic, who are paid on a salary basis. (Funds for contractual personnel and compensation for artists who are paid on a fee basis should be included in "3. Other expenses" in Part 2 of the Project Budget form, and not here.) Indicate the title and/or type of personnel, the number of personnel, the annual or average salary range, and the percentage of time that will be devoted to the project. List key staff positions, and combine similar functions. Where appropriate, use ranges. Example:

Title and/or type of personnel	Number of personnel	Annual or average salary range	% of time devoted to this project	Amount
Executive Director	1	$40,000 per yr.	10%	$4,000
Archivists	3	$20-25,000 per yr.	5-40%	$15,000
Support Staff	2	$15-20,000 per yr.	20-30%	$9,000

    Salaries and wages for performers and related or supporting personnel must be estimated at rates no less than the prevailing minimum compensation as required by the Department of Labor Regulations. (See "Legal Requirements" for details.) Salaries and wages that are incurred in connection with fund raising are not allowable project expenses; do not include them in your budget.

    Fringe benefits are those costs other than wages or salary that are attributable to an employee, as in the form of pension, insurance, etc. They may be included here only if they are not included as indirect costs.

Project Budget, Part 2

Page 2 of 2. **Read the instructions that follow this form before you start**.

Applicant (official IRS name):

EXPENSES, CONTINUED

2.   **Direct costs**: **Travel** (Include subsistence)

# of travelers	From	To	Amount

Total travel $
_____

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3.   **Direct costs**: **Other expenses** (Include consultant and artist fees, honoraria, contractual services, access accommodations, telephone, photocopying, postage, supplies and materials, publication, distribution, translation, transportation of items other than personnel, rental of space or equipment, and other project-specific costs)

Amount

Total other expenses $
_____

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4.   **Total direct costs (1. from Project Budget, Part 1 +2.+3.)** $
_____

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5.   **Indirect costs** (if applicable)

   Federal Agency: **Rate (%)**   **x Base**   **= $**
_____

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6.   **Total project costs (4.+5.)** $
_____

EXPENSES, CONTINUED

2. **DIRECT COSTS**: **Travel** must be estimated according to the applicant's established travel practice, providing that the travel cost is reasonable and does not exceed the cost of air coach accommodations. Include subsistence costs (e.g., hotels, meals) as part of the "Amount" listed for each trip, as appropriate. Foreign travel, if any is intended, must be specified in this section and must conform with government regulations. If Arts Endowment funds are used for foreign travel, such travel must be booked on a U.S. air-carrier when this service is available.

3. **DIRECT COSTS**: **Other expenses** include consultant and artist fees, honoraria, contractual services, access accommodations (e.g., audio description, sign-language interpretation, closed or open captioning, large-print brochures/labeling), telephone, photocopying, postage, supplies and materials, publication, distribution, translation, transportation of items other than personnel, rental of space or equipment, and other project-specific costs. **List artist compensation here if artists are paid on a fee basis**.

   Television broadcast projects and educational/interpretive videos must be closed or open captioned. Applicants should check with captioning organizations for an estimate.

   If you intend to purchase any equipment that costs $5,000 or more per item and that has an estimated useful life of more than one year, you must identify that item here and attach a written justification.

   Group similar items together on a single line, with only one total cost. List consultant and artist fees, honoraria, or contracts for professional services on consecutive lines; do not scatter them throughout the list. Specify the number of persons and the applicable fee, rate, or amount of each. You may attach additional sheet(s) if necessary. See example below:

Artists (5 @ $300-500 per week/30 weeks)	$60,000
Consultants (2 @ $150 per ½ day/1 day per mo./10 mos.)	$6,000
Access accommodations (sign-language interpretation and audio description)	$1,200
Project supplies	$4,000
Administration (rent, telephone, copying)	$5,000

   Do not include fund raising, entertainment or hospitality activities, concessions (e.g., food, T-shirts), fines and penalties, bad debt costs, deficit reduction, cash reserves or endowments, lobbying, marketing expenses that are not directly related to the project, contingencies, miscellaneous, or costs incurred before the beginning of the official period of support.

4. **TOTAL DIRECT COSTS** is the total of all direct cost items listed in "1. Salaries and wages," (from Part 1 of the Project Budget form), "2. Travel," and "3. Other expenses."

5. **INDIRECT COSTS** are overhead or administrative costs that are not readily identifiable with a specific project. (The costs of operating and maintaining facilities and equipment, depreciation or use allowances, and administrative salaries and supplies are typical examples of indirect costs.) Indirect costs are prorated or charged to a project through a rate negotiated with the Arts Endowment or another federal agency. **If you do not have or intend to negotiate an indirect cost rate**, leave this section blank. You may claim administrative costs or overhead as direct costs under "3. Other expenses." If you have a negotiated rate and would like to include indirect costs, complete the information requested in this section and attach a copy of your current negotiated agreement. For additional information, see "Indirect Cost Guide for NEA Grantees."

6. **TOTAL PROJECT COSTS** is the total of "4. Total direct costs," and, if applicable, "5. Indirect costs." NOTE: "1. Amount requested from the Arts Endowment" (from Part 1 of the Project Budget form) plus "2. Total match for this project" (also from Part 1) must equal the "Total project costs." Your project budget should **not** equal your organization's entire operating budget.

Work Sample Index

Refer to "How to Prepare and Submit an Application" and the instructions that follow this form. List the work(s) submitted as part of your application package in the order in which you want them reviewed.

If more than two work samples are submitted, you may copy this blank form or reproduce it on your computer (please keep to the original format). Label additional samples C, D, E...

Applicant (official IRS name):

WORK SAMPLE A

1. **Format (check one)**:   ☐ Slides   ☐ Books/publications   ☐ Audio cassette   ☐ CD   ☐ DAT   ☐ DVD
   ☐ VHS   ☐ 3/4" video cassette   ☐ CD-ROM   ☐ Other _____

2. **List selections/describe contents**
   (Where appropriate, indicate title of work/artists/production credits, etc. Attach an additional sheet(s) if necessary):

3. **Date work(s) completed or performed**:

4. **Relationship of work sample to the project**:

5. **Special instructions** (Include cue information or real elapsed time, indicating the start of each selection):

WORK SAMPLE B

1. **Format (check one)**:   ☐ Slides   ☐ Books/publications   ☐ Audio cassette   ☐ CD   ☐ DAT   ☐ DVD
   ☐ VHS   ☐ 3/4" video cassette   ☐ CD-ROM   ☐ Other _____

2. **List selections/describe contents**
   (Where appropriate, indicate title of work/artists/production credits, etc. Attach an additional sheet(s) if necessary):

3. **Date work(s) completed or performed**:

4. **Relationship of work sample to the project**:

5. **Special instructions** (Include cue information or real elapsed time, indicating the start of each selection):

INSTRUCTIONS FOR THE WORK SAMPLE INDEX FORM

How to Submit Work Samples

Work samples are crucial for evaluating the artistic quality of your project. Please take the time to select samples that communicate effectively the range and quality of your proposal.

Panelists generally spend no more than three to five minutes on the work sample(s) for each application. **Organize and cue your submission(s) accordingly**. If you are submitting more than one sample, list your samples on the Work Sample Index in the order in which you want them reviewed.

Label each sample clearly with the name of the applicant and the corresponding Work Sample letter from the Work Sample Index. Where relevant, label both the cassette or disc, and its container.

Where relevant, cue your submission(s) to the start of the sample(s) to be reviewed, and include cue information on the Work Sample Index. Please be aware that the entire sample (not just the selected segment) is considered a part of the application package and may be reviewed.

Work samples generally will not be returned. The Arts Endowment will attempt to return them when the applicant specifically requests that we do so. Do not submit a return envelope with your work samples. The Arts Endowment cannot be responsible for any loss or damage.

Specific Instructions for Certain Types of Work Samples

Audio and video cassettes: **List each different cassette as <u>one</u> work sample on the Work Sample Index form**. Place the selection(s) in priority order, with those that you would most like reviewed at the beginning of the tape. **Indicate the accumulated elapsed real time of each**. For example, starting at the beginning of a 15-minute tape, Selection 1 would be indicated as 0'00". If five minutes elapse from the beginning of the tape to where the second selection starts, Selection 2 would be indicated as 5'00", etc.

Audio cassettes: Work may be submitted on an audio cassette or on DAT (digital audiotape). Use high bias chrome or metal tapes; do not use voice quality tapes unless you are applying for a spoken-word project. Note on the cassette whether or not you have used a noise reduction system and indicate what kind. Record works on one side only. For DATs, program a separate track for each selection on the tape.

Video cassettes: Tapes must be 1/2 inch VHS or 3/4 inch cassette, recorded at standard play speed.

Compact discs: **List each different CD as <u>one</u> work sample on the Work Sample Index form**. Place each selection on a separate track. Indicate the track number(s) that you want reviewed in priority order.

CD-ROMs or DVD-ROMs: **List each different CD-ROM or DVD-ROM as <u>one</u> work sample on the Work Sample Index form**. Discs should be formatted for viewing on both MacIntosh and PC platforms. Include information on required software, if appropriate, and outline the navigation path to be followed or list the files(s) to be reviewed in priority order. Include instructions on how to open the files.

Slides: Slides must be 35 mm and suitable for carousel projection. Do not submit glass slides or use masking tape or other thick tape to label slides. Submit slides as follows:

• Number each slide.
• Place an ink dot on the **front bottom left** of each slide to guarantee that it is projected correctly.
• Place the slides in a 9 inch by 11 inch clear plastic file sheet.
• **List your set of slides as <u>one</u> work sample on the Work Sample Index form**. Attach to the Work Sample Index a numbered list of the individual slides. Be sure that the numbers on your list correspond to the numbers on each slide. Provide the following information, as applicable, about each slide:
    – Artist's name.
    – Title of slide/work.
    – Medium.
    – Date of work/activity.
    – Dimensions of artwork.
    – A brief description of the work including how this image relates to the project.

Advanced technology: For Web sites, list the URLs for pages to be shown. Include information on any required plug-ins and outline the navigation path to be followed. For other types of projects (e.g., Internet projects, enhanced television) call the Arts Endowment staff at 202/682-5678 or 202/682-5726 for guidance in preparing a submission.

Organization & Project Profile

Applicant (official IRS name):

The National Endowment for the Arts collects basic descriptive information about all applicants and their projects. The information below will help the Arts Endowment to comply with the Government Performance and Results Act (GPRA) and will be used to develop statistical profiles of the projects that it funds to report to Congress and the public. While your responses will not be a factor in the review of your application, this form is a required part of all application packages.

PART I
This section collects information about the applicant. If you are a parent organization, your responses should relate to your organization, not the component on whose behalf you are applying.

A. **ORGANIZATIONAL STATUS**: Select the one item which best describes the legal status of the organization:

02 ☐ **Nonprofit organization**	05 ☐ **State government**	07 ☐ **County government**
08 ☐ **Municipal government**	09 ☐ **Tribal government**	99 ☐ **None of the above**

B. **ORGANIZATIONAL DESCRIPTION**: The following codes work in conjunction with the Organizational Discipline codes in C. below (e.g., select "Performing Group" here and "Theater" below to indicate that your organization is a theater company). Select the one item which best describes the organization:

15 ☐ **Arts Center** (e.g., a multi-purpose arts facility)	32 ☐ **Community Service Organization** (a non-arts service organization, e.g., youth center, chamber of commerce, or YMCA)	28 ☐ **Historical Society/ Commission**	19 ☐ **School District**
16 ☐ **Arts Council or Agency** (includes regional arts organizations)		29 ☐ **Humanities Council or Agency**	50 ☐ **Social Service Organization** (a governmental or private agency, e.g., a public housing authority)
		27 ☐ **Library**	
17 ☐ **Arts Service Organization** (includes state-wide assemblies)	14 ☐ **Fair or Festival**	08 ☐ **Museum – Art**	18 ☐ **Union or Professional Association** (includes artists'/designers' guilds, societies, etc.)
	30 ☐ **Foundation**	09 ☐ **Museum – Other**	
	10 ☐ **Gallery/Exhibition Space**	07 ☐ **Performance Facility**	
26 ☐ **College or University**		47 ☐ **Presenter/Cultural Series Organization**	
	38 ☐ **Government** (state, county, local, or tribal)		99 ☐ **None of the above**

C. **ORGANIZATIONAL DISCIPLINE**: Select the one item which best describes the organization's area of work in the arts (not the project for which it is applying):

07 ☐ **Crafts**	12 ☐ **Folklife/Traditional Arts**	02 ☐ **Music**	14 ☐ **Multidisciplinary** (more than one discipline)
01 ☐ **Dance**		05 ☐ **Visual Arts**	
	13 ☐ **Humanities**		99 ☐ **None of the above**

Organization & Project Profile (cont'd.)

Applicant (official IRS name):

D. **ORGANIZATIONAL RACE/ETHNICITY (OPTIONAL)**: Select the one item which best describes the predominant racial/ethnic identity of the organization. If at least half of the board, staff, or membership belongs to one of the listed racial/ethnic groups, use that designation. If no one group predominates, select "General".

N ☐ **American Indian or Alaska Native**

A ☐ **Asian**

B ☐ **Black or African American**

H ☐ **Hispanic or Latino**

O ☐ **Native Hawaiian or Other Pacific Islander**

W ☐ **White**

G ☐ **General** (No predominant racial/ethnic identity)

E. **ACCESSIBILITY**: Check below as applicable to indicate if the organization's board or staff includes an older adult (65 years of age or older) or a person with a disability (a physical or mental impairment that substantially limits one or more major life activities); otherwise leave blank.

☐ **Older Adults**   ☐ **Individuals with Disabilities**

PART II
This section collects information about the project.

A. **PROJECT DISCIPLINE**: Select the one item which best describes the project discipline:

12 ☐ **Folklife/Traditional Arts**

12A ☐ **Folk/Traditional Dance**

12B ☐ **Folk/Traditional Music**

12C ☐ **Folk/Traditional Crafts and Visual Arts**

12D ☐ **Oral Traditions** (includes folk/ traditional storytelling)

99 ☐ **None of the above**

B. **PROJECT RACE/ETHNICITY (OPTIONAL)**: Select the one item which best describes the predominant racial/ethnic identity of the project. If the majority of activities are intended to involve or act as a clear expression or representation of the cultural traditions of one particular group, or deliver services to a designated population listed below, choose that group. If the activity is not designated to represent or reach any one particular group, select "General".

N ☐ **American Indian or Alaska Native**

A ☐ **Asian**

B ☐ **Black or African American**

H ☐ **Hispanic or Latino**

O ☐ **Native Hawaiian or Other Pacific Islander**

W ☐ **White**

G ☐ **General** (No predominant racial/ethnic identity)

Organization & Project Profile (cont'd.)

Applicant (official IRS name): _____

C. **ACTIVITY TYPE**: Select the one item which best describes the main activity of the project:

04 ☐ **Artwork Creation**
Includes media arts, design projects, and commissions

05 ☐ **Concert/Performance/ Reading**
Includes production development

06 ☐ **Exhibition**
Includes visual arts, media arts, design, and exhibition development

08 ☐ **Fair/Festival**

09 ☐ **Identification/ Documentation**
(e.g., for archival or educational purposes)

16 ☐ **Recording/Filming/ Taping**
(e.g., to extend the audience for a performance through film/tape; do not include archival projects)

17 ☐ **Publication**
(e.g., books, manuals)

18 ☐ **Repair/Restoration/ Conservation**

22 ☐ **Seminar/Conference**

25 ☐ **Apprenticeship**

36 ☐ **Broadcasting**
Includes broadcasts via TV, cable, radio, the Web, or other digital networks

24 ☐ **Distribution of Art**
(e.g., films, books, prints; do not include broadcasting)

14 ☐ **Professional Support**: **Administrative**
(includes consultant fees)

15 ☐ **Professional Support**: **Artistic**
(e.g., artists' fees, payments for artistic services)

29 ☐ **Professional Development/Training**
Activities enhancing career advancement

19 ☐ **Research/Planning**
Includes program evaluation, strategic planning, discovery research, and establishing partnerships

33 ☐ **Building Public Awareness**
Activities designed to increase public understanding of the arts or to build public support for the arts

34 ☐ **Technical Assistance**
with technical/ administrative functions

12 ☐ **Arts Instruction**
Includes lessons, classes, and other means to teach knowledge of and/or skills in the arts

20 ☐ **School Residency**
Artist activities in an educational setting

21 ☐ **Other Residency**
Artist activities in a non-school setting

35 ☐ **Web Site/Internet Development**
Includes the creation or expansion of Web sites, the development of digital art collections, interactive services delivered via the Internet, etc.

99 ☐ **None of the above**

D. **PROJECT DESCRIPTORS**: Select up to four items that represent a significant aspect of the project:

9F ☐ **Accessibility**
Projects designed to increase access to the arts for persons with disabilities including ADA/504 compliance activities

9O ☐ **Arts for Older Adults**
Projects for artists/ audiences 65 years of age or older

9L ☐ **Arts for Youth**
Projects for young people 18 years of age or younger

9E ☐ **Arts for "At Risk" Persons (Adults or Youth)**

9Q ☐ **Arts and Health/ Healing**
The arts in healthcare or as aids in healing including community responses to natural disasters or other tragedies

9D ☐ **Arts for Inner-City Communities**

9C ☐ **Arts for Rural Communities**

9I ☐ **International Activity**
Projects involving U.S. artists in other countries, visiting foreign artists, cultural exchanges, etc.

9B ☐ **Touring**
The movement of artworks or artists for performances, etc., to benefit audiences in different geographic areas

9M ☐ **Presenting**
The presentation of exhibitions, productions, etc., created elsewhere

9A ☐ **Computer/Digital Technology**
The use of new technology for the creation or dissemination of artworks, or for organizational management purposes

E. **SCHOOL/AFTER-SCHOOL ACTIVITY**: If your project involves pre-K through grade 12 students, answer the following questions by selecting yes or no; otherwise leave blank.

Will activity take place in a pre-K through grade 12 school facility? ☐ Yes   ☐ No
Will activity take place outside the regular school day? ☐ Yes   ☐ No

Organization & Project Profile (cont'd.)

Applicant (official IRS name):

F.   ARTS EDUCATION: Select the one response that best characterizes the extent to which this project involves arts education (i.e., systematic educational efforts with measurable outcomes designed to increase knowledge of and/or skills in the arts):

99   ☐ **None**
02   ☐ **Some, but less than 50%**

50% or more with activities primarily directed to:
01A   ☐   **K-Grade 12 Students**
01D   ☐   **Adult Learners** (Includes teachers and artists)
01C   ☐   **Pre-Kindergarten Children**
01B   ☐   **Higher Education Students**
01   ☐   **Multiple Groups of Learners**

For items G. and H. below, your figures should encompass only those activities and individuals directly affected by or involved in your project during the "Period of Support" that you have indicated for your project (with one exception for broadcasts as noted below). Leave blank any items that are not applicable or for which you do not have actual figures or reasonable estimates.

G.   PROJECT ACTIVITY:

_____   **# of artwork(s) to be created**
(Do NOT include student works, adaptations, re-creations, or re-stagings of existing works.)

_____   **# of concerts/performances/readings**

_____   **# of lectures/demonstrations/workshops/ symposiums**

_____   **# of exhibitions to be curated/presented**
(Include visual arts, media arts, films, film festivals, and design. Count each curated film festival as a single exhibition.)

_____   **# of books and/or catalogues to be published**
(The # of different titles, not the # distributed. Do NOT include performance programs or guides, newsletters, or other ancillary material.)

_____   **# of artworks to be conserved/restored to save or prevent from decay or destruction**

_____   **# of artworks to be identified/documented**
(I.e., for the purpose of creating a comprehensive list, inventory, or catalogue. Include works digitally converted for documentation or access purposes.)

_____   **# of artists' residencies**
(Artists' activities in schools or other community settings over an extended period of time.)

_____   **# of schools (pre-K through grade 12) that will actively participate**
(Those schools that will be involved actively in your project, not those to which material simply is distributed.)

_____   **# of organizational partners**
(Organizations that combine resources and work together to make the project happen. Do NOT include funders unless they will actively participate.)

_____   **# of apprenticeships/internships**

_____   **# of hours to be broadcast on radio, television, or cable**
(For series, include hours for all broadcasts. Include broadcasts that occur after the end date of the project **only** if they will be a direct result of the funding of this application. Do NOT include public service announcements, advertising or other promotional activities, or Web-casts.)

H.   PARTICIPANTS/AUDIENCES BENEFITING:

_____   **# of artists**
(Those artists who will participate actively in the project including members of performing groups and living artists whose work will be represented. Do NOT include technical, managerial, or administrative support. If an artist also is a teacher, you may count that person as either an artist or a teacher, but not both.)

_____   **# of teachers**
(Those teachers who will participate actively in the project. If a teacher also is an artist, you may count that person as either an artist or a teacher, but not both.)

_____   **# of children/youth**
(Those 18 years of age or younger.)

_____   **Total # of individuals benefiting**
(Include all those from the left column plus others to be involved in the project during the "Period of Support" that you have indicated for your project. Do NOT include broadcast audiences; see below.)

_____   **For radio, television, and cable broadcasts, total audience**
(For series, include audience totals for all broadcasts. Include broadcasts that occur after the end date of the project **only** if they will be a direct result of the funding of this application. Do NOT include public service announcements, advertising or other promotional activities, or Web-casts.)

Application Checklist

For your application to be considered complete, all items must be included in your application package, which must be postmarked (or show other proof of mailing) no later than October 1, 2004. Applications that are determined to be incomplete will be returned. Please complete the checklist below to make sure that all required material has been included in your application package. This is solely for your own use. This checklist does NOT need to be included in your application package.

☐ **Self-addressed postcard**.

☐ **Internal Revenue Service letter that reflects the applicant's current 501(c)(3) status** and legal organization name, or the official document that identifies the applicant as a unit of state or local government, or as a federally-recognized tribal community or tribe (two copies).

☐ The following **Application Forms** (one set with original signatures and two copies):

   ☐ Basic Information
   ☐ Application Narrative
   ☐ Project Budget
   ☐ Organization & Project Profile

☐ A **list of current board members** (two copies).

☐ **Supplementary material** (three sets).

☐ For applications from groups other than state arts agencies, **letters from the relevant state arts agency(ies)** that reflect their support for and involvement in the project as the state's only application to this category (three copies).

☐ If appropriate to the project, a **work sample(s)**.

   ☐ Audio or video cassettes, compact discs, CD-ROMs, DVD-ROMs, slides, etc. (one copy).

   ☐ Printed material (two copies).

   ☐ Work Sample Index

SEND YOUR APPLICATION PACKAGE TO:

Application Processing
Room 815
(Folk & Traditional Arts Infrastructure Initiative)
National Endowment for the Arts
1100 Pennsylvania Avenue, NW
Washington, DC 20506-0001